

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

January/February 2013

CLEVELAND ART



Dear Members,



The year 2013 will certainly be a momentous one for the Cleveland Museum of Art, marked by three milestones: the official public opening on January 21 (as part of Martin Luther King Jr. Day festivities) of Gallery One, our new interactive space that puts the latest technology to use in helping visitors connect with our collection; the June introduction of the galleries of the art of the Americas and textiles; and finally, the December unveiling of the brand-new Asian wing, at last providing the stunning gallery environment that this renowned collection has long deserved. And with that, our project will be complete! National and international excitement about our new museum has been steadily growing, and these events will surely accelerate the acclaim.

In the meantime, I remind anyone who has not yet experienced the Wari exhibition to come and see this unprecedented show that introduces the striking art of a mysterious culture from pre-Inca Peru. In fact, with most of our permanent exhibition spaces now up and running, we offer quite a variety of overlapping shows, from works on paper by Mary Cassatt and an exhibition celebrating the museum's fine collection of British drawings in the prints and drawings galleries, to a focus show about the museum's great Blue Period Picasso, *La Vie*, to gallery installations of studio glass and works by Fred Wilson, to *American Vesuvius* featuring the photography of Frank Gohlke and Emmet Gowin, to a show of paintings by William H. Johnson and a look at the great Italian Renaissance illuminated book called the *Caporali Missal* in the newly opened Kelvin and Eleanor Smith Foundation gallery across the KeyBank Lobby from the main exhibition hall—where the next big exhibition will be *The Last Days of Pompeii: Decadence, Apocalypse*,

Resurrection, opening February 24. That is, we have not just two or three, but ten exhibitions on view during the next two months. I think I speak for the entire staff when I say, Now that's more like it.

February also marks the opening of the Transformer Station on the near west side of Cleveland in Ohio City. In a unique collaboration, photography collector Fred Bidwell, who owns the space and also sits on our board of trustees, along with his wife, Laura Ruth Bidwell, will present photographic art for six months of each year, while the museum will develop contemporary art exhibitions to show in the Transformer Station during the other six months. Read Fred's article on page 10 for an overview of this exciting new project.

Not to be outdone by all the exhibition activity, the department of performing arts, music, and film is presenting 10 concerts during these same two months, headlined by the legendary Kronos Quartet on January 18, plus 21 movies including three special presentations on the music of the Beatles—including rare audio and film clips—by expert Scott Freiman. And the education department gives it all context with 109 gallery talks, lectures, studios, teacher programs, and family events. It almost doesn't all fit on the calendar—seriously, look at pages 30 and 31.

In short, if you wondered if there would always be something to suit your taste at the Cleveland Museum of Art during a given two-month stretch, this magazine provides the answer! I hope to see you here.

David Franklin
The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

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Questions? Comments?

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ON VIEW

Wari: Lords of the Ancient Andes

Through January 6, Smith Exhibition Hall. Long before the Inca, the Wari forged a complex society widely regarded today as ancient Peru's first empire.

Organized by the Cleveland Museum of Art. Made possible in part by the National Endowment for the Humanities: Exploring the human endeavor. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Support for exhibition programming has been provided in part by Georgia and Michael DeHavenon and by the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities. Research for this exhibition was supported by a Curatorial Research Fellowship from the Getty Foundation.

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HAHN  LOESER

Mary Cassatt and the Feminine Ideal in 19th-Century Paris

Through January 21, prints and drawings galleries. Works on paper by Mary Cassatt, plus images of women by her contemporaries. From the CMA collection.

William H. Johnson: An American Modern

Through January 21, Smith Exhibition Gallery. A virtuoso skilled in various media and techniques and a pivotal figure in American art, Johnson produced an esteemed body of work spanning decades, continents, and styles.

William H. Johnson: An American Modern, an exhibition developed by Morgan State University and the Smithsonian Institution Traveling Exhibition Service, is made possible through the partial support of the Henry Luce Foundation, and the Morgan State University Foundation, Inc. Additional support for this exhibition was provided by the Ford Motor Company Fund.

Studio Glass in Focus: Dialogue and Innovation

Through April 14, Ratner Gallery. Drawing on the museum's and local collections, this exhibition celebrates a major medium of the late 20th century.

RIGHT AND COVER DETAIL

Vesuvius Series 1985. Andy Warhol (American, 1928–1987). Silkscreen on cardboard. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Pair of Ear Ornament Frontals with Skulls 600–1000. Peru, Wari. Shell and stone; 5.9 x 5.9 x 0.7 cm. Ethnologisches Museum, Berlin, VA 41595a, b. Image © bpk, Berlin / Ethnologisches Museum / Claudia Obricki / Art Resource, NY

Picasso and the Mysteries of Life

Through April 21, Gallery One. An intensive exploration of *La Vie*, Picasso's culminating masterwork of the Blue Period.

Fred Wilson Through May 5. A unique installation centered on *To Die Upon a Kiss*, a glass chandelier hanging in the glass box gallery.

American Vesuvius: The Aftermath of Mount St. Helens by Frank Gohlke and Emmet Gowin

January 13–May 12, photography galleries. Important series by two photographers who independently took to the air after the 1980 volcanic eruption.

Made possible through the support of Nesnadny + Schwartz.

**British Drawings from the Cleveland Museum of Art**

February 10–May 26, prints and drawings galleries. This show of about 50 drawings includes works by some of the best-known artists in the history of English art.

The Caporali Missal: A Masterpiece of Renaissance Illumination

February 17–June 2, Smith Exhibition Gallery. This exhibition revolves around a sumptuous and important Renaissance manuscript acquired by the museum in 2006.

The Last Days of Pompeii: Decadence, Apocalypse,

Resurrection February 24–July 7, Smith Exhibition Hall. The volcanic destruction of Pompeii in AD 79 has been a modern obsession for artists from Piranesi, Fragonard, Ingres, and Alma-Tadema to Duchamp, Rothko, and Warhol.

Co-organized by the J. Paul Getty Museum and the Cleveland Museum of Art. Presenting sponsor Baker Hostetler

BakerHostetler

The Last Days of Pompeii

The destruction of the ancient city still resonates

“The moment we set our foot in Pompeii, we are in a world of illusions.”

—Thomas Gray, introduction to the novel *The Vestal; or, A Tale of Pompeii*, 1830

Why does Pompeii still fascinate? Why is the disaster that buried the city an ongoing creative inspiration, continually compelling artists to recreate the lives of those who inhabited Pompeii nearly two millennia ago?

EXHIBITION

The Last Days of Pompeii: Decadence, Apocalypse, Resurrection

February 24–July 7, Kelvin and Eleanor Smith Exhibition Hall

Co-organized by the J. Paul Getty Museum and the Cleveland Museum of Art. Presenting sponsor Baker Hostetler

A city both destroyed and preserved by the eruption of Vesuvius in late August of AD 79, Pompeii paradoxically survives as “The City of the Dead” (as the Scottish novelist Sir Walter Scott dubbed it in the 1830s). Pompeii expresses the unspeakable, makes the annihilated visible, and embodies cataclysm. It is not only a place that was destroyed, but also a place forever frozen in the act of *being* destroyed. The museum’s exhibition, its title taken from Edward Bulwer-Lytton’s wildly popular, melodramatic novel of 1834, suggests that Pompeii’s last days continue to play out in our own time.

The Last Days of Pompeii is about Pompeii in the modern imagination—how artists have reconceived the ancient city since the rediscovery of its ruins in the

1700s up to the present day. Rather than highlighting archaeology in the Bay of Naples, the exhibition explores how and why artists keep returning to Pompeii as a source of inspiration.

Until recently scholars and the public alike have generally agreed that the excavated sites (despite their fragmentary and constantly evolving state) preserve a unique and straightforward conduit to antiquity, a view of the ancient world as it really was. But this exhibition rejects the idea that Pompeii is a neutral time tunnel into the past, and instead considers how the city became a modern obsession. From the 1700s on, painters, sculptors, printmakers, filmmakers, composers, and performers have all deployed Pompeii for their own purposes. From Ingres, Piranesi, and Bierstadt to Duchamp, Rothko, and Warhol—right down to the present day with Tacita Dean, Antony Gormley, and Allan McCollum—artists have used Pompeii as a flexible metaphor

Pliny the Younger and His Mother at Misenum, 79

A.D. 1785. Angelica Kauffmann (Swiss, 1741–1807). Oil on canvas; 103 x 127.5 cm. Princeton University Art Museum, Museum purchase, gift of Franklin H. Kissner. Photo: Bruce M. White, Princeton University Art Museum/Art Resource, NY



**Herculaneum,
August 23, 79 CE**

1879. Louis Hector Leroux (1829–1900). The ancient Roman city was destroyed along with that of Pompeii. Musée d'Orsay, Paris, France. Photo: Scala/White Images/Art Resource, NY



for a wide repertory of ideas. Few of these ideas, it turns out, have much to do with antiquity, but speak far more directly to contemporary concerns.

In this imagined Pompeii, fascination with disaster is wrapped up with ever-changing understandings of how the classical past relates to the present. But in the paradox at the heart of our project, the sites are regularly treated anachronistically: disaster is inevitable, cataclysm predestined, portents ignored, and punish-

ment deserved. Indeed, today it is impossible to imagine Pompeii without thinking about the disaster and all that we invent about the people who lived and died there.

In 2009, the J. Paul Getty Museum sponsored a retreat where my co-curators and I met with a group of scholars across a range of disciplines to discuss how to organize the exhibition and catalogue and create a meaningful basis for selecting objects. After two days of enthusiastic debates, we found that our ideas—and the works of art themselves—revolved around three large themes. These rubrics have little to do with how the ancient Pompeiians understood themselves, but are instead ideas that have repeatedly provoked the modern imagination. All three themes may well be present in a single object. But by identifying and exploring them we can move toward a clearer understanding of how artists have used Pompeii less as a window on the past than as a mirror of the constantly changing present.

Decadence looks at how Pompeii has been conceived of as a place of gratuitous violence, gluttony, and excess—an intensely luxurious, sensual, and sexualized way of being. Pompeiian decadence has sometimes been seen as troubling, indulgent behavior that caused the disaster. Alternatively, Pompeii has inspired artists—particularly the Surrealists—to explore a liberating eroticism, legitimized by its purported genesis in antiquity.

**The Dog from
Pompeii** 1991. Allan McCollum (American, born 1944). Polymer-modified Hydrocal; each object 53 x 53 x 53 cm. Courtesy of the Artist and Friedrich Petzel Gallery, NY. Photo: Lamay Photo



Glaucus and Nydia

1867. Lawrence Alma-Tadema (British, 1836–1912). Oil on wood; 55.5 x 81 cm. The Cleveland Museum of Art, Gift of Mr. and Mrs. Noah Butkin 1977.13



Seated Nude, Pompeii

1964. César (French, 1921–1998). Iron; H: 167 cm. Private collection, courtesy Malingue S.A. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

Apocalypse explores the eruption of Vesuvius as the archetype for disaster in the Western imagination, the event to which all other cataclysms are compared. Pompeii is a site of constant destruction, simultaneously dead and alive, and for this reason becomes the go-to metaphor for catastrophe: the American Civil War, the San Francisco earthquake of 1906, Hiroshima and Nagasaki, 9/11, and the 2011 earthquake and tsunami in Japan have all been compared to Pompeii, giving artists from the 18th century to today ways to depict spectacle, trauma, and anguish.

Resurrection delves into our enduring impulse to repopulate Pompeii. Generations of artists and writers have turned the city of the dead into a living, breathing place, using archaeology to recreate—in extraordinarily fictive ways—life in the buried cities. The vast evidence from the excavations tells entirely contemporary stories. Pliny the Younger’s eyewitness account of the eruption encouraged people to project real humans into the cataclysm, the minutiae of daily life from the ongoing excavations still accessorizes our fantasies, and the startling body casts present the very last moment of Pompeii in suspended animation. In all these ways, Pompeii is both the most dead of ancient cities and the one most alive in our imaginations. 🏠



Check out the exhibition's Twitter feed: #LastDaysPompeii

British Treasures

Landscape watercolors, pastel portraits, pen-and-ink illustrations, and other fragile works on paper

The Garden Court

1870–75. Edward Coley Burne-Jones (British, 1833–1898). Graphite and watercolor, heightened with white gouache on white wove paper; 32.3 x 60.2 cm. Andrew R. and Martha Holden Jennings Fund 1994.197



EXHIBITION British Drawings from the Cleveland Museum of Art

February 10–May
26, Prints and
Drawings Gallery

Drawing in Britain during the 18th and 19th centuries reflected obsessions of the age, ranging from the communication of status and erudition, to recording visual truth and intensely personal responses to nature. The upcoming exhibition *British Drawings from the Cleveland Museum of Art* highlights more than 50 drawings by British artists of the Georgian, Victorian, and Edwardian eras. Some sheets, such as J. M. W. Turner's late Swiss watercolor *Fluelen, from the Lake of Lucerne* and William Blake's enigmatic *Holy Family*, are well known. Others, including Francis Cotes's breathtaking portrait of Lady Mary Radcliffe and an exquisite female nude drawn in red and black chalk by William Mulready, have rarely been on view. The exhibition and accompanying publication introduce visitors and readers to British drawings purchased and given to the museum earlier in its history, and to several promised gifts and loans from private collectors.

The Cleveland Museum of Art's Italian and French drawings are renowned, and over the past decade the museum has made a series of strategically selected acquisitions with the aim of elevating the quality and range of the British drawings collection. More than ten recent acquisitions will be on view in Cleveland for the first time, offering visitors a special opportunity to enjoy these fragile and light-sensitive treasures on paper. The museum's Painting and Drawing Society gener-

ously funded the purchase of four English drawings in 2005, bringing to the collection works by artists previously unrepresented. The following year, a jewel-like landscape by Thomas Gainsborough, executed in an unusual combination of watercolor, ink, and oil paint, was purchased for the museum. Two quintessentially Romantic alpine views were recently acquired: a highly finished exhibition watercolor describing the dramatic scenery of north Wales by William Turner of Oxford, and a monumental view of Mount Splügen on the Swiss-Italian border by the idiosyncratic Francis Towne.

Luminous landscape watercolors, universally considered Britain's greatest contribution to the history of drawing, comprise the heart of the museum's collection. Landscape's development into a distinct genre in England began in the 16th century. In addition to breaking from the Church of Rome, Henry VIII's Act of Supremacy of 1535 redistributed the church's wealth to his supporters and outlawed the production and display of religious art, laying the foundation for the birth of an English school of landscape painting. The availability of commercially made watercolor from around 1775, combined with its easy portability, made it the ideal medium for plein air painting. And the formation of exhibiting societies—particularly the Society of Painters in Water Colours (1804) and its rival, the Associated

The Coral Neck-lace 1871. Frederick Sandys (British, 1829–1904). Black, brown, and red chalk on thick, rough-textured cream wove paper; 55.9 x 39.2 cm. Leonard C. Hanna Jr. Fund 1997.7



Artists in Water Colours (1808)—provided artists with opportunities to sell their work and establish critical reputations. Watercolor landscapes were eagerly collected during the Victorian era by an emerging middle class who sought tangible evidence—contemporary art displayed in their homes—of the recasting of the cultural system and their permanent place in society.

Cleveland's collection of British watercolors charts the progress of the medium from its beginnings with one of John Robert Cozens's delicately tinted recollections of the Italian campagna and a large sheet demonstrating Thomas Rowlandson's masterful combination of brilliant pen work and washes of color. The British tradition of the Grand Tour is represented by David Roberts's sweeping vista of southern Spain's Sierra Nevada and plain of Granada, and Thomas Hartley Cromek's view of the Arch of Titus and the Coliseum in Rome. The collection includes private works such as John Ruskin's study of a budding sycamore in springtime and highly finished masterpieces such as J. M. W. Turner's late Swiss watercolor of the Lake of Lucerne. A desire to transport the viewer fueled the content of many of these watercolor landscapes, whether by way of exotic travel, or more subtly, via a spiritual connection to the beloved English countryside. Whether a watercolor's subject was Yorkshire, Wales, Ireland, Italy, or Egypt, a sweeping vista or the corner of a cottage, a willful turning away from the modern age of industrialization is evident in many period landscapes. Peter DeWint subordinated detail for the effect of the whole, while Samuel Palmer attempted to communicate the

The Golden Hour 1865. Samuel Palmer (British, 1805–1881). Watercolor and gouache with graphite and scraping on London Bond; 25.6 x 35.4 cm. The Severance and Greta Millikin Purchase Fund 2009.3





Paris and Oenone 1791. John Flaxman (British, 1755–1826). Gray ink wash with pale black-gray ink line, graphite and brown ink on

cream wove paper; 30 x 48.8 cm. Purchase from the J. H. Wade Fund 2008.35

profound mysteries of nature through exquisite detail. For both artists, and for many others, the ultimate goal was transcendence.

Figure studies and portraits are also well represented in the collection, beginning with two portrait pastels by the celebrated Francis Cotes and Daniel Gardner. Drawings by the Romantic genius Henry Fuseli and a circle of artists gathered around him in Rome include a quintessentially Miltonian subject by the German-born eccentric himself, and a darkly menacing composition of a coquette ogled by a group of vulgar types by John Brown. A selection of drawings by the Pre-Raphaelites and their followers includes William Holman Hunt's study for one of his most important early paintings, *The Hireling Shepherd*, as well as a remarkably tender graphite portrait study by the poet Christina Rossetti. A large, highly worked preparatory drawing for a painting from Edward Burne-Jones's *Briar Rose* series (based on the fairytale "Sleeping Beauty") depicts six slumbering figures clad in classical drapery. Frederick Sandys, who shared a studio with the Pre-Raphaelite Dante Gabriel Rossetti in

the 1860s, aspired to be a painter in oils, but it is his portraits in colored chalks that best exemplify his artistic aesthetic and skill as a draftsman. In *The Coral Necklace*, the artist's favorite model, Mary Emma Jones, personifies the Pre-Raphaelite idealization of feminine sensuality. The golden age of British book illustration is richly represented by one of Charles Green's watercolors made to accompany a novel by Charles Dickens, a tour-de-force of pen and black ink by Aubrey Beardsley for a scene from Alexander Pope's *The Rape of the Lock*, one of 40 illustrations Arthur Rackham made in 1908 for a deluxe edition of William Shakespeare's *A Midsummer Night's Dream*, and two watercolors influenced by Persian miniatures made by the French-born Anglophile Edmund Dulac.

The range of subject matter and style represented in *British Drawings* communicates the extraordinary power of works on paper within the British art tradition. An accompanying publication is the first in a series exploring the Cleveland Museum of Art's collection of light-sensitive treasures. 🏠

The Temple of Vesta and the Falls at Tivoli 1859.

William Callow (British, 1812–1908). Watercolor with gouache and graphite under-drawing on heavy-weight off-white wove paper 75.1 x 57.8 cm. Sundry Purchase Fund 2011.4



The Transformer Station

A new exhibition space brings photography and contemporary art to Cleveland's Ohio City neighborhood

When my wife, Laura, and I described our Ohio City gallery project to David Franklin, the first thing he said was, "How can the Cleveland Museum of Art be a part of this?" In just a few minutes our plans for the Transformer Station were, well, transformed, and in February Cleveland gets to see the results.

It all started several years ago when Laura and I realized that our collection of contemporary photography had mutated into an obsession and taken over our house. New works were being delivered directly to storage facilities. We needed a place to store the art, and we wanted a space to share the collection with others. Inspired by the private museums of contemporary art collections that have opened in Europe and in U.S. cities like Miami, we thought, "Why not Cleveland?" After all, this city has a marvelous selection of industrial buildings waiting to be repurposed in neighborhoods eager to create a dynamic cultural scene.

intimate personal gallery and workspace, discussions with David Franklin moved the concept to a more ambitious public space.

The design is by Ohio City architect, collector, and CMA Friends of Photography member John Williams. The architect substantially expanded the footprint with a sleek charcoal concrete addition while maintaining the high ceilings and proportions of the original brick building. The new wing respects the 1924 building's design and creates a flexible, accessible gallery space with up-to-date environmental, security, and lighting controls engineered with the advice of museum staff.

The Cleveland Museum of Art's contemporary art and photography curatorial teams will create two original exhibitions in the space each year. It's exciting to think of the museum having a venue on the west side of town specially designed for contemporary art projects in all media. The Transformer Station is an experimental



TRANSFORMER STATION HOURS

Starting February 1
Wednesday, Friday,
and Saturday 12:00–
5:00
Thursday 12:00–9:00

1460 West 29th
Street

We found a 1920s-era electrical transformer station in Ohio City built to power the trolley line that traveled the lower level of the Detroit-Superior Bridge. They don't build them today like they used to: decorative brickwork, temple-like proportions, and a soaring ceiling make the Transformer Station a perfect choice for an art gallery. The original building was constructed around a massive horizontal crane designed to lift up to 15 tons. Not only is that Cleveland-built Armington Steel crane a sculpture in its own right, it still works, and could be the hook for some very heavy-duty art. Although our original plan for the Transformer Station was a more

space that will complement the museum's own glorious new galleries in University Circle.

Our warm welcome to Ohio City has been one of the most pleasant surprises in the project's evolution. The excitement in the neighborhood is palpable. New businesses and shops that have opened near our construction site are just part of the dynamic change on Cleveland's near west side, creating great places to live, shop, eat, and enjoy life.

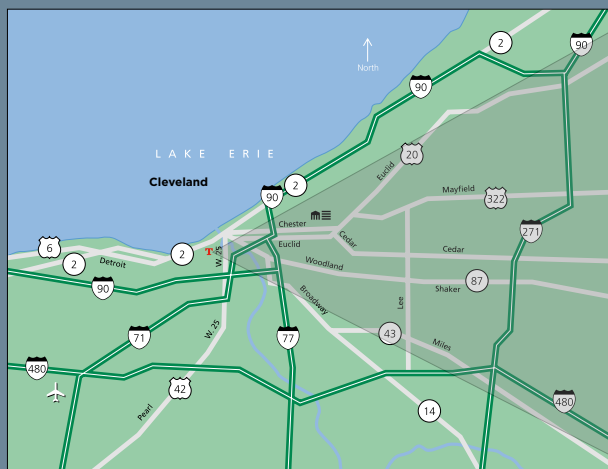
Be sure to visit Ohio City and see the first shows, *Bridging Cleveland* and *Light of Day*, in this truly transformative new space for art in Cleveland. 🏠



Transformer Transformed

Artist's rendering showing the original red brick transformer station and the dark gray annex designed by John Williams of Process Architecture

To get there Exit the Shoreway at W. 28th Street, go one block south of Detroit Avenue, and turn right on Church Avenue.



ON VIEW IN THE INAUGURAL EXHIBITIONS Detroit-Superior Bridge 2012 © Vaughn Wascovich, part of a series on bridges of Cleveland commissioned for *Bridging Cleveland*

Light of Day is a look at the personal passions of two collectors and an overview of the state of photo-based art today. Because the Bidwell collection focuses primarily on acquisitions of new work by living artists, many objects in this show will be seeing the "light of day" for the first time. On view will be large-scale digital images, traditional photographic processes that are repurposed by contemporary artists, and conceptual work that challenges the relationships between images and reality. *Light of Day* illuminates how the accelerating changes in the technology, uses, and meanings of photography are explored by leading artists of today.

Fred Wilson

An illuminating installation by an artist who has made a career of creating social and artistic commentary within museum settings

The installation *Fred Wilson: Works 2004–2011* looks at the intellectual world of a fascinating artist, with three sculptures and one large wall installation in the east wing glass box. The glass box gallery is made possible with the generous support of David and Betty Schneider.

Fred Wilson's work developed as a form of so-called institutional critique. His performance as a museum guard at the Whitney Museum in 1991 remains legendary: as the artist waited at the museum's entrance, people who had signed up for his tour ignored him or failed to recognize him because he stood there in the disguise of a uniformed guard—and in doing so he pointed out notions of visibility and invisibility.

Wilson's first successful attempts at institutional critique were followed by direct interventions in museum collections. In these, Wilson assumed the role of collection curator and married it to the creativity of the artist, drawing on the heavy social weight and vast cultural influence of both these activities to put in even sharper light the importance of addressing the public whenever speaking through cultural objects. This questioning of how institutions and systems of display shape, interpret, and determine cultural values and historic truths has been Wilson's main interest, and his work has influenced national museum policies and self-awareness.

The strategy of infiltrating institutional structures and the artist's consideration of how it is possible to pose critical questions *about* museum practices *within* a museum itself is most apparent in the works that Wilson developed as site-specific art interventions in collaboration with museums and cultural institutions. Yet even in his non-installation, autonomous works, Wilson's stance is clear: he attempts to undermine the discourse-determining status of cultural institutions, almost from the inside out, by employing those institutions' own vocabularies, concepts, and methods.

The Mete of the Muse references classical iconographic motifs and conventions. The origins and points of reference for many of the central characteristics of the two figures can be recognized in the historical objects of the great encyclopedic museums. Wilson is striving, however, not for an appropriation but rather for the depiction of stereotypical iconographic models. The op-

position between the black patinated pseudo-Egyptian statue and the white female sculpture, created according to a Greek model, represents the critical scrutiny of traditional concepts that have, over many generations, fostered the distorted picture of an autonomous Greco-Roman cultural history, and that still have an impact today.

In the middle of the glass gallery, a chandelier made of Murano glass (*To Die Upon a Kiss*) speaks in a different way about the convergence and interrelation of two cultures. Its fading from neutral translucent glass at the top to opaque black closest to the viewer's eyes draws attention to neglected corners of art history where African characters

have played a significant role in the history of Venice since the Renaissance. On another level the work addresses ideas that have nothing to do with the Veneto region: the fleeting quality of life finds vivid expression in the transition from luminosity and transparency to the blackness of the underside.

The sculpture *Ota Benga* deals with the narrative power of a historical event. In 1904, during the Louisiana Purchase Exposition, Ota Benga, a 23-year-old "pygmy" from the Belgian Congo, was exhibited as a representative of "primitive" culture to contrast the (white) heroes of technological progress as an expression of Western superiority. In 1916, after a long, humiliating journey, Ota Benga committed suicide. Against the background of this narrative Ota Benga stands as a representative of the victims of racial prejudices and crimes. But Fred Wilson's ideological critique extends far beyond the retelling of Ota Benga's tragic fate. In the context of the comprehensive collection of the Cleveland Museum of Art, the artist calls attention to how museums and other cultural institutions not only display but also contribute to the discussion of conventional ideas and paradigms.

The majority of Wilson's interventions and gestures can be described as minimal, but it is precisely from this that they derive their actual power. The 35 flags of the African and African diaspora nations that are installed on the back wall of the gallery are completely colorless. Only outlines are drawn in black on the bare canvas. It is when the colors are omitted that their meaning and function in creating identity become truly apparent. ■■■



To Die Upon a Kiss 2011. Fred Wilson (American, b. 1954). Murano glass; 177.8 x 174 x 174 cm. No. 5 of an edition of 6 + 2 APs. © Fred Wilson, courtesy Pace Gallery. Photo: G. R. Christmas, courtesy Pace Gallery, New York

EXHIBITION Fred Wilson: Works 2004– 2011

Through May 5

Hear Fred Wilson in person, Friday, February 8 at 7:00



60th Anniversary in Shanghai David Franklin assists in a ribbon-cutting ceremony to open the exhibition *Masterpieces of Chinese Painting and Calligraphy in American Collections*, celebrating the 60th anniversary of the Shanghai Museum in November. The Cleveland Museum of Art lent key works to the exhibition.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939, Carnegie Museum of Art, Pittsburgh, through February 24; New Orleans Museum of Art, April 14–August 19; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Falize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

The museum owns George Bellows's greatest painting, *Stag at Sharkey's*, and has loaned it to the exhibition *George Bellows (1882–1925)* at the Metropolitan Museum of Art, New York, through February 18; Royal Academy of Arts, London, March 16–June 9.

PERSONAL FAVORITE

Flowers in a Glass

1606. Ambrosius Bosschaert the Elder (Dutch, 1573–1621). Oil on copper; 35.6 x 29.3 cm. Gift of Carrie Moss Halle in memory of Salmon Portland Halle 1960.108

Susan Manross, museum docent I have always admired *Flowers in a Glass* done by Ambrosius Bosschaert in 1606. He worked in the Dutch Republic and was known for his flower paintings. It incorporates three things I love: flowers, art, and history. Of the flowers in the painting, the tulip is very important, because in the 17th century the Dutch Republic was a major exporter of bulbs. The tulip was the “It” flower of that century! It’s just fascinating. When we look at that one tulip with the striping, that looks very common to us. We can go to the store and buy one very cheaply without even thinking about it. But back then it was very, very rare. It was

not a hybrid. They didn’t even know how it occurred. So they’d plant this whole field of tulips, and lo and behold there would be this one tulip that was bi-color. The Dutch Republic was very wealthy, and like other wealthy people the Dutch liked the very rare and unusual, so they would buy these bulbs for a lot of money. But the problem was they didn’t know at the time that the coloring was caused only when the tulip was infected by a virus from an aphid, so they couldn’t replicate the effect. So that made it even more rare.

The merchant class would have bought these flower paintings, which were actually considered objects of contemplation; they would reflect on the flowers’ beauty and brief life. All this drove up the value, but the interesting thing is that with “tulip mania,” everything fell apart. They were betting on tulip futures and the whole market went bust. It’s like our housing bubble, overreach and greed. There was a famous engraving of the time with the phrase “A fool and his money are soon parted,” and above that were two tulips. So viewers of the time would have had that association

with the iconography. Just looking at that one flower in this painting, you wouldn’t have thought about all that, would you?

The artist is painting on copper so it’s very flat and the paint just pops. When I started with the docent program in 2007, this was one of the paintings I researched. The funny thing about researching is that it’s like a series of mini-affairs. You fall in love with whatever you’re researching.

I do a tour of flowers in art that usually attracts gardeners. I’ll ask them if they can identify these flowers. They can, because the painting is so realistic. Then I ask them if it makes any sense, and they say no: the rose and the tulip would not be blooming at the same time. When the 1916 building reopened and I was standing by this painting to talk to visitors about it, this family came up—a mother, father, and a child of maybe 10. The boy was really focused on this painting, so I asked him, What do you think about this? He said “It’s so realistic” and mentioned a few very observant things about it. “Well,” I told him, “maybe someday you’ll be a curator in a museum.”



The Caporali Missal

A look at a masterpiece of Renaissance illumination

EXHIBITION

The Caporali Missal: A Masterpiece of Renaissance Illumination

February 17–June 2, Kelvin and Eleanor Smith Exhibition Gallery

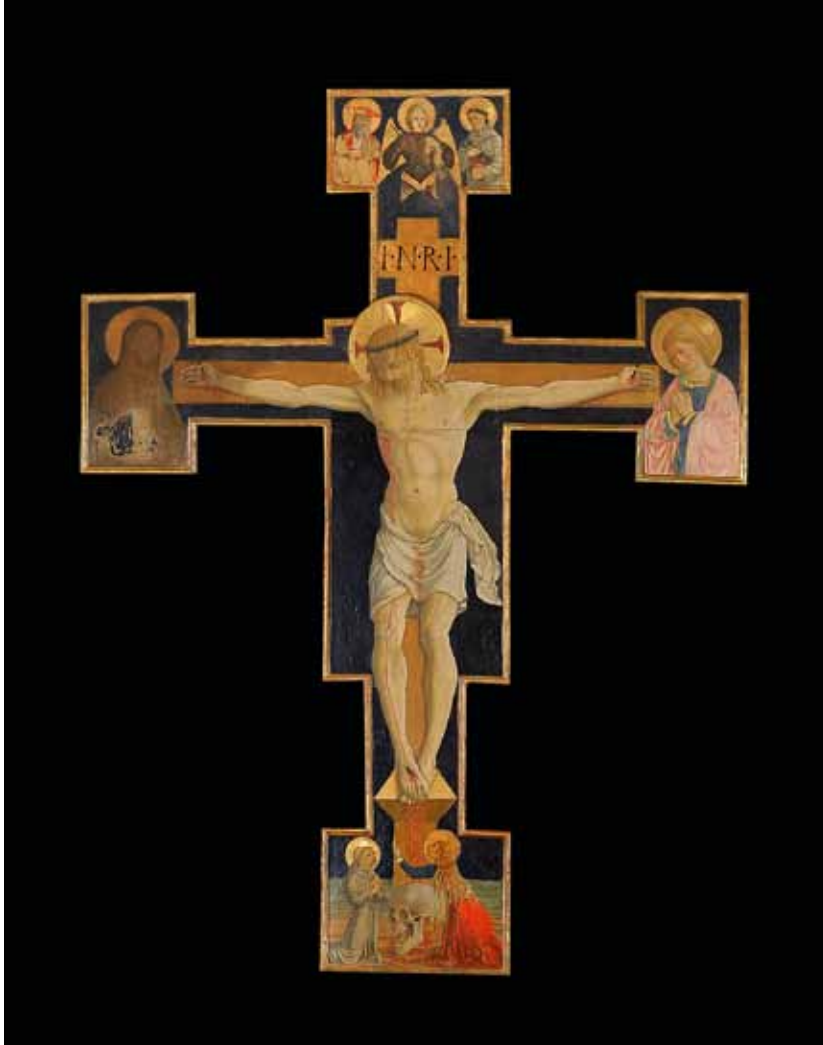
In 2006 the museum acquired a sumptuous and historically important manuscript missal, a liturgical service book for the Mass. Known today as the Caporali Missal based on its illuminations attributed to the brothers Bartolomeo and Giapeco Caporali, artists active in Perugia during the second half of the 15th century, the missal can be localized and dated with great precision. From the style of the manuscript's decoration alone we can deduce that it was produced in Perugia, but the presence of a colophon, or inscription, on folio 400 provides us with additional information about its commission, destined use, and date of production. According to the colophon, the missal was executed for the Franciscan friary of San Francesco in Montone, near Perugia in Italy's Umbria region. The buildings of the friary are still preserved in this beautiful hillside town, and the missal very likely was intended for use on the church's high altar. The manuscript's connections to the Fran-

ciscans are evident given the large number of visual and scribal references to that order. The colophon provides the name of the scribe, Henricus Haring, and the precise date of completion, October 4, 1469. Also identified is the name of the friary's guardian, Stefano di Cambio. Such internal information is rare for medieval and Renaissance manuscripts.

Not every church could afford to own a magnificently decorated missal. Many were quite plain, and lavish decoration represented a major expense. Exquisite illuminated examples from the Middle Ages or Renaissance, many of which survive today in libraries and museums, tended to be produced for wealthy monastic foundations, large cathedral churches, and, in some instances, private chapels where their production costs were borne by a wealthy benefactor.

Of primary interest in the Caporali Missal are the illuminations, extensive for a manuscript missal. Folios





Painted Crucifix from the Church of San Michele Arcangelo

c. 1460–70. Bartolomeo Caporali. Tempera and gold on wood. Church of San Michele Arcangelo, Isola Maggiore del Trasimeno, the Diocese of Perugia. Large crucifixes were suspended over an altar as a visual reminder of Christ's Passion and death on the cross. In this way, the crucifix also served as a symbol of the Eucharistic celebration taking place on the altar below. The corpus of Christ is modeled with great monumentality and is nearly identical to that painted by Bartolomeo within the canon opening of the Caporali Missal.

The Crucifixion with Facing Decorated Initial T 1469. Folios 185v–186 from the Caporali Missal.

Bartolomeo Caporali (Italian, c. 1420–1505) and Giapeco Caporali (Italian, died 1476). Tempera and burnished gold on vellum, 35 x 25 cm (each folio). Bound manuscript (complete), 400 folios. John L. Severance Fund 2006.154. A missal contains the texts to be recited or sung by the priest and is necessary for the performance of the Mass. Its contents include prayers, invocations, readings, biblical passages, chants, and ceremonial instructions.

185v–186 reveal the volume's masterpiece, a two-page deluxe opening to the Canon of the Mass with a Crucifixion scene on the left-hand page and an elaborate *Te igitur* on the right. Bartolomeo Caporali's *Crucifixion* is a magnificent rendering of the traditional scene used to illustrate the Canon of the Mass: a crucified Christ flanked by the Virgin and St. John with two angels. St. Francis kneels at the foot of the cross (attesting to the Franciscan usage of the volume). This introduces the most solemn part of the Mass during which the bread and wine are consecrated. With burnished gold elaborately used throughout, the *Crucifixion* is nothing short of a panel painting reduced to the scale of the vellum page. It is faced by an equally superb ornamental letter T[e igitur clementissime pater] with highly involved foliate decoration and putti and birds, surely one of the most spectacular decorated letters within a Renaissance missal. Bartolomeo was likely assisted by his brother, Giapeco, a Perugian miniaturist, who completed this extraordinary letter "T" and the remaining illuminations scattered throughout the volume: 31 small historiated initials with various scenes such as the Annunciation, the Nativity, Pentecost, and Saints Peter and Paul. Each of the small initials is further embellished with marginal floral extensions and filigree fillings within some letters.

The most excellent part of the illumination clearly falls to Bartolomeo, an important documented panel

and fresco painter and miniaturist. His hand may be perceived first and foremost in the monumental full-page miniature of the Crucifixion. The central element of the crucified Christ, including Saint Francis kneeling at the foot of the cross, is a masterpiece of rare quality. The corpus of Christ, with its imposing musculature carefully modeled in subtle shades of ochre, yellow, and brown, attests to intensive anatomical studies and the artist's highly developed sense of naturalism. Christ's head rests upon his chest to the right, capturing the moment of death, his face mirroring exhaustion. He wears an almost translucent loincloth beautifully draped in soft, fine folds. A monumental painted crucifix from the Church of San Michele Arcangelo on the island of Maggioro in Umbria's Lake Trasimeno was painted close in time to the missal's Crucifixion scene and is featured in the museum's upcoming exhibition. The San Michele cross illustrates key similarities in Bartolomeo's style.

The exhibition considers not only the Caporali Missal's exquisite illuminations, but also its broader context as an object of ritual. The missal would have been used in conjunction with other liturgical objects such as the chalice, paten, processional cross, and vestments for the priest. Moreover, it provides an example of Umbrian painting, an important region and Tuscany's neighbor to the east. Also of interest is the role of the Franciscans, the order for which the missal was made. Because of his



simplicity, piety, and devotion to all living creatures, St. Francis (1181–1226) has remained among the most revered and popular saints. Born to wealthy parents in Assisi, he first lived a life of spendthrift luxury but later gave up all worldly goods to embrace an existence of utter poverty. Throughout his adult life the saint experienced mystical trances and visions of Christ. His order spread rapidly throughout Umbria in the years after his death.

The art of 15th-century Umbria was deeply influenced by Florentine art. Other paintings in the exhibition explore Bartolomeo Caporali's dependency on Florentine painters like Benozzo Gozzoli (c. 1420–1497). From 1442 until his death, Bartolomeo seems to have worked almost exclusively in his native city of Perugia, where he repeatedly held prestigious offices such as treasurer of the painter's guild (1457–58), civic prior (1462), and chamberlain to the guild of miniaturists from 1478 onward. His style was greatly influenced by Fra Angelico (c. 1395–1455) and by the younger generation of artists like Gozzoli and Andrea del Verrocchio (1435–1488). The stylistic indebtedness of Bartolomeo to Florentine art is particularly evident in the works of his early and middle career. During his later years, this influence was modified through contacts with Umbrian artists somewhat younger than himself, including Perugino (1446–1524) and Pinturicchio (c. 1454–1513). So far as we know, his important *Crucifixion* miniature in the Caporali Missal is the only surviving example of his work on vellum. 🏠📖

Chalice c. 1375. Giacomo Guerrino (Italian, Siena, died c. 1375). Copper and gilt base with silver cup; *basse-taille* enamels. Loyola University Museum of Art, Martin D'Arcy Collection, Gift of Mr. and Mrs. Donald F. Rowe Sr., 1969–18. An inscription around the stem indicates that this chalice was made by the documented Siennese goldsmith Giacomo Guerrino. When viewed by the faithful, its opulence would have given deep meaning to the mystery of the divine presence in the Mass. The Franciscans of Montone may have possessed similar liturgical objects for use at the altar in tandem with the Caporali Missal.

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Edmonia Lewis

The acquisition of a previously unknown sculpture sparks ongoing research about a pioneering American artist

In 2011, the Cleveland Museum of Art generated much excitement when it acquired *Indian Combat*, a newly discovered masterpiece by Edmonia Lewis (about 1844–1907). Due to its superb quality and condition, the sculpture was heralded widely as an important addition to her extant oeuvre. Of African American and Native American (Ojibwa) heritage, Lewis studied at Oberlin College before moving to Boston and apprenticing with a local artist. Soon after, in 1866, she established a studio in Rome, a popular destination for expatriate American and British sculptors who were inspired by Italy's storied traditions in marble carving and its plentiful quarries. Spending the bulk of her career there, Lewis earned considerable fame and patronage, becoming the first sculptor of color to achieve international success.

Despite being known to the art world for only a short period of time, *Indian Combat* has sparked interest from a variety of researchers eager to comprehend its origins, history, and significance. Marilyn Richardson—the scholar of note regarding Lewis's career—suggested that it is likely the object described as “Indians Wrestling” in a travel journal published in 1882 by a businessman from Meadville, Pennsylvania, who visited the artist's studio during his Grand Tour through Europe in early 1868. It seems plausible that he misidentified the specific activity shown in *Indian Combat*, whose inclusion of three weapons raises its thematic ante from sport to conflict. Carolyn Corrigan, a Boston University graduate student who has made *Indian Combat* the focus of her forthcoming master's thesis, tracked down a reference to the sculpture, described as depicting “an Indian fight,” in an article titled “A Colored Sculptress,” published in the *Milwaukee Daily Sentinel* in April 1869. Such notices hint at the widespread knowledge of Lewis's endeavors in her heyday; indeed, her career was publicized throughout this country from coast to coast.

I too have been devoting time to learning more about *Indian Combat*. Upon encountering the work, I recognized that its composition derives from a celebrated work by the Italian mannerist Giambologna (1529–1608), *The Rape of the Sabine Women*, which Lewis would have encountered during her travels through Florence. Admired for its complex integration of three figures engaged in forceful struggle, Giambologna's sculpture provided an especially apt model for Lewis's most dynamic and ambitious effort. Furthermore, know-

ing of Lewis's keen interest in Henry Wadsworth Longfellow's *The Song of Hiawatha*—indeed, her depictions of Hiawatha's marriage to Minnehaha were her most popular works—I carefully studied the poem with *Indian Combat* in mind. My hunch is that our sculpture was inspired by a passage near the poem's end, which relates Hiawatha's pessimistic vision of Native American existence after encountering “the people with white faces”:

*I beheld our nation scattered,
All forgetful of my counsels,
Weakened, warring with each other . . .*

If this identification is correct, then *Indian Combat* marks the only occasion where Lewis alluded to the highly fraught issue of Indian and American relations in her art. As time goes on, the accumulation of knowledge regarding *Indian Combat* will undoubtedly continue to increase our understanding and appreciation of this fascinating work. 🏠

Indian Combat
1868. Edmonia Lewis (American, about 1844–1907). Marble; 76.2 x 48.3 x 36.5 cm. American Painting and Sculpture Sundry Purchase Fund and Purchase from the J. H. Wade Fund 2011.110



Kronos Quartet Friday, January 18, 7:30. Probably the single most influential ensemble in chamber music, Kronos Quartet has redefined expectations and possibilities of the string quartet. Making their second appearance on the Gartner Auditorium stage, the Grammy Award-winning ensemble presents a program of wide-ranging music whose centerpiece is the young Serbian composer Aleksandra Vrebalov's . . . *hold me, neighbor, in this storm* . . . \$34-\$54.

CHANGE IN VENUE

King Lear: Contemporary Legend Theatre of Taiwan Friday, January 25, 7:30. Breen Center for the Performing Arts (W. 30th St. & Lorain Ave.). "A tour de force performance" —*New York Times*. In this unique blend of awe-inspiring virtuosity of the Beijing Opera acting style and visually stunning Western stagecraft, the celebrated Taiwanese actor Wu Hsing-kuo adapts themes and relationships from Shakespeare's monumental tragedy of power and deception, *King Lear*. In Mandarin with English supertitles. \$34-\$54.



Chanticleer Wednesday, January 30, 9:00. "The world's reigning male chorus" —*The New Yorker*. The ever-popular ensemble helps continue the celebration of the museum's Renaissance galleries in the splendor of the newly built Ames Family Atrium with "A Siren's Call." The seductive and

inspired by the French baroque movement. \$95 (excludes gratuity).

Juan Siddi Flamenco Friday, February 8, 7:30. Artistic director Juan Siddi gathers some of flamenco's most thrilling dancers, musicians, and singers from Spain and the US for an exhilarating night of Spanish flamenco. A superb flamenco dancer, Siddi is recognized for his stunning choreography and creative staging. \$34-\$54.

Idan Raichel Project Saturday, February 16, 7:30. "An Israeli singer of the world" —*New York Times*. Having worked with about 100 different musicians and singers to fuse traditional Middle Eastern instruments with electronic sounds, Idan Raichel combines Jewish music with that of regions ranging from West Africa to Latin America and India. Idan makes his Cleveland debut with a seven-member ensemble in a special acoustic performance. \$34-\$54.

Victoire Friday, February 22, 7:30. "An all-star, all-female quintet" —*Time Out New York*. Composer/keyboardist Missy Mazzoli's ensemble pulls together her ensemble of winds, strings, keyboards, and lo-fi electronics to convey her musical vision of dreamy post-rock, quirky minimalism, and rich romanticism. Their album *Cathedral City* was named one of 2010's best classical albums by the *New York Times*, *Time Out New York*, *The New Yorker*, and NPR. \$24-\$39.



irresistible songs of the Sirens—sometimes fateful, sometimes fatal—fill Chanticleer's 35th anniversary opening program. Renowned Chinese composer Chen Yi sounds the call in her own inimitable language, and celebrated Irish composer Michael McGlynn channels the undeniable connection of Ireland and the sea that surrounds it. Other works by Bates, Gabrieli, Palestrina, Gesualdo, and more. \$39-\$59.

Chanticleer Prix Fixe Dinner 7:00 seating. Menu includes arctic char with sauce soubise, beef tenderloin with bordelaise, vanilla mousse with toasted meringue, and other dishes



World Tour Clockwise from top: Chanticleer from San Francisco, Siddi from Spain, and Lear from Taiwan

KRONOS QUARTET

How many classical music ensembles move effortlessly among the worlds of composed, global, popular, and experimental music, and have had a major impact on all of them. There is only one—the mighty Kronos Quartet. In a musical life that spans almost 40 years, Kronos have commissioned over 750 works for string quartet, adding considerably to the repertoire and in no small measure bumping the classical canon off its Eurocentric axis. Their January 18 program features music by composers from India, Vietnam, Syria, Serbia, California, and elsewhere.



FREE CONCERTS



Chamber Music in the Galleries

Wednesdays, January 2 and February 6, 6:00. From string quartets to keyboardists to delightfully unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide range of repertoire. Programs announced the week of performance. Check the museum's Facebook page, Twitter, and web site for details.

James Feddeck, solo organ Sunday, January 13, 2:30. Organist (and assistant conductor of the Cleveland Orchestra) James Feddeck performs an afternoon recital of works by J. S. Bach, Buxtehude, A. Foote, and others on the museum's McMyler Memorial Organ.

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at ClevelandArt.org/Performance.



COMING IN MARCH

Two programs celebrate the opening of the Islamic galleries: master storytellers from Iran present epic tales from the *Shanameh*, or *Book of Kings* in **The Art of Naqqali** (March 6–10), and Iraqi lute virtuoso **Nasseer Shamma** performs with his ensemble Oyoun from Cairo (March 15). Also, fadista **Ana Moura** sings the passion songs of Portugal (March 22).

WINTER LIGHTS

Acclaimed new movies from around the world illuminate the gray days of January and February. Unless noted, all show in the Morley Lecture Hall and admission to each film is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.

Head Games Wednesday, January 2, 7:00. Directed by Steve James. The new nonfiction film from the director of *Hoop Dreams* and *The Interrupters* examines sports-related head injuries. "A complex, determined look at one of the most pernicious problems facing organized sports on all levels" —*LA Times*. Cleveland premiere. (USA, 2012, 95 min.)

Free Radicals: A History of Experimental Film Wednesday, January 9, 7:00. Directed by Pip Chodorov. With Stan Brakhage, Ken Jacobs, Jonas Mekas, Michael Snow, et al. This brief history of avant-garde cinema includes clips, complete films, and interviews with some of the genre's greatest innovators. Cleveland premiere. "Companionable enthusiasm and an apposite sense of community" —*NY Times*. (France, 2012, subtitles, 82 min.)

Tales of the Night Friday, January 11, 7:00; Sunday, January 13, 1:30. Directed by Michel Ocelot. The gorgeous new animated film from the director of *Kirikou and the Sorceress* is set in an



Tales of the Night
Ocelot's new animation

abandoned movie theater where two children imagine and enact fairy tales set in different lands. "The narratives . . . are familiar. But Mr. Ocelot invigorates them with lyricism" —*NY Times*. Shown on Friday with English subtitles and on Sunday in an English-language version. Cleveland premiere. (France, 2011, 84 min.)



Huberman is Instrumental The Israeli Philharmonic founder figures in two films.

JOSHUA BELL IN PERSON!

The Return of the Violin Wednesday, January 16, 7:00, Gartner Auditorium. Directed by Haim Hecht. This new documentary follows a 1731 Stradivarius violin once owned by Israeli Philharmonic founder Bronislaw Huberman (see January 20). Stolen in 1936, it remained "lost" until its rediscovery in 1985, covered with shoe polish. Restored, it was eventually put up for sale as a museum piece. Disturbed that such an instrument would remain silent, American virtuoso Joshua Bell purchased it and now plays it during his concerts. Bell answers questions after the screening. (Israel, 2012, subtitles, 65 min.)

Presented as part of the Cleveland Israel Arts Connection, a program of the Jewish Federation of Cleveland. Special admission \$12; CMA members, seniors 65 & over, and students \$10; no passes or vouchers. Thanks to Debra Yasinow and Deborah Bobrow.

The Zen of Bennett Friday, January 18, 5:30 and 7:15. Directed by Unjoo Moon. With Tony Bennett, Amy Winehouse, Andrea Bocelli, Lady Gaga, et al. Tony Bennett is captured in the studio with other famous singers during the recording of his Grammy-winning 2011 album *Duets II*. Cleveland theatrical premiere. (USA, 2012, 84 min.)

Orchestra of Exiles Sunday, January 20, 1:30, Gartner Auditorium. Directed by Josh Aronson. With Itzhak Perlman, Zubin Mehta, Joshua Bell, et al. This documentary chronicles how violinist Bronislaw Huberman (see January 16) saved some great European musicians from the Nazis and founded an extraordinary orchestra in Palestine that would later become the Israeli Philharmonic. "Humane and inspiring" —*The Forward*. (USA/Israel, 2012, 84 min.)

FREE MLK DAY SCREENING!

Louder Than a Bomb Monday, January 21, 1:00, Gartner Auditorium. Directed by Greg Jacobs and Jon Siskel. Winner of the audience award for Best Film at the 2010 Cleveland International Film Festival, this exhilarating documentary follows four Chicago high school poetry teams as they prepare to compete in the world's largest youth slam. Free. (USA, 2010, 99 min.)

Somewhere Between Wednesday, January 23, 7:00; Friday, January 25, 7:00. Directed by Linda Goldstein Knowlton. Four teenage girls put up for adoption in China and raised in the US are profiled in this documentary. "You'd have to be a stone not to be moved" —*LA Times*. Cleveland premiere. (USA, 2011, 88 min.)

Twelfth Night Sunday, January 27, 1:30. Directed by Barry Avrich. With Brian Dennehy. This spirited film of a 2011 Stratford Festival production that added rock 'n' roll to the Bard's comedy was described by Des McAnuff, the play's director, as "Cirque du Soleil meets Shakespeare." Cleveland premiere. (Canada, 2012, 153 min.)

Hellbound? Wednesday, January 30, 7:00. Directed by Kevin Miller. Christians' contradictory concepts of hell and damnation are examined in this fascinating new movie about one of the most unsettling aspects of religious teaching. "Substantive and evenhanded" —*NY Times*. Cleveland premiere. (Canada, 2012, 84 min.)

Step Up to the Plate Friday, February 1, 7:00; Sunday, February 3, 1:30. Directed by Paul Lacoste. Master chef Michel Bras turns over his three-Michelin-star restaurant in the south of France to his son Sébastien. "As much about the passing along of a legacy as it is about cooking" —*A.V. Club*. Cleveland premiere. (France, 2012, subtitles, 86 min.)

Now, Forager Wednesday, February 6, 7:00. Directed by Jason Cortlund and Julia Halperin. A husband and wife gather wild mushrooms for a living but have trouble making ends meet. She goes to work as a chef at a chic restaurant, causing their frayed marriage to unravel further. "[Portrays] how the exacting standards of food professionals can lead to personal grief" —*NY Times*. Cleveland premiere. (USA/Poland, 2012, 93 min.)

All Together Friday, February 8, 7:00; Sunday, February 10, 1:30. Directed by Stéphane Robelin. With Jane Fonda, Geraldine Chaplin, and Pierre Richard. Five retirees move in together and hire a handsome college student as their live-in caretaker. But petty jealousies and long-buried secrets jeopardize their “commune.” “A joyous ensemble of septuagenarians in a sweet, thoughtful and spirited examination of how to grow old with dignity” –Rex Reed. Cleveland theatrical premiere. (France/Germany, 2011, subtitles, 96 min.)

Neighboring Sounds Wednesday, February 13, 6:30. Directed by Kleber Mendonça Filho. Uneasy residents in an affluent city block in the coastal town of Recife, Brazil, hire private security to combat crime—which only heightens the anxiety. “Critics’ pick . . . A revelatory debut feature” –*NY Times*. Cleveland premiere. (Brazil, 2012, subtitles, 131 min.)



Neighboring Sounds Social insecurity



Madrid, 1987 Lavatory drama

Wagner & Me Friday, February 15, 7:00; Sunday, February 17, 1:30. Directed by Patrick McGrady. With Stephen Fry. English actor Fry explores his passion for Richard Wagner despite the composer’s links to Hitler and Nazism. “An affecting, personal film . . . Mesmerising!” –*The Guardian*. Cleveland premiere. (UK, 2010, 89 min.)

Madrid, 1987. Wednesday, February 20, 7:00. Directed by David Trueba. A cynical sexagenarian Spanish newspaper columnist and a beautiful young student who comes to interview him become locked in an apartment bathroom for a day and a night. Both are naked. This talky, sexually charged drama of youth and old age touches on both Spain’s past and its future. Adults only! Cleveland premiere. (Spain, 2011, subtitles, 105 min.)

56 Up Friday, February 22, 6:30; Sunday, February 24, 1:30. Directed by Michael Apted and Paul Almond. The acclaimed “Up” series began in 1964 with interviews with 14 British schoolchildren from all walks of life. Every seven years since, a follow-up documentary has traced the very different trajectories of their lives. Now the “kids” are 56. “An inspired, almost noble use of the film medium” –Roger Ebert. Cleveland premiere. (Britain, 2012, 144 min.)



Las Acacias Cannes winner

Las Acacias Wednesday, February 27, 7:00. Directed by Pablo Giorgelli. Winner of the *Camera d’Or* for Best First Film at the 2011 Cannes Film Festival, this touching road movie tells of a hardened South American truck driver who picks up a single mother and baby during a timber run. “[A] lovely film” –*Village Voice*. Cleveland premiere. (Argentina/Spain, 2011, subtitles, 82 min.)

SCOTT FREIMAN PRESENTS DECONSTRUCTING THE BEATLES: SEASON TWO



Scott Freiman, the New York composer, producer, and engineer who delivers unique, acclaimed lectures on the music of the Beatles, returns to Cleveland! Employing rare audio and video clips, Freiman walks audiences

through detailed analyses of the songwriting and production techniques used by the Fab Four. One year after his well-received talks on *Sgt. Pepper* and the “White Album,” Freiman

presents three new and different programs on successive days, all in Gartner Auditorium. Each program \$15; CMA members, seniors 65 & over, and students \$12; no passes or vouchers. Weekend pass (all three programs) \$36; members, seniors, and students \$30. Each program about two hours.

Yeah! Yeah! Yeah! Deconstructing the Early Beatles Friday, January 4, 6:30. Freiman traces the birth of the band and the creation of their famous first singles with a treasure trove of rare audio and video and anecdotes about the composition and production of classic tracks.

Tomorrow Never Knows: Deconstructing the Beatles’ Revolver Saturday, January 5, 1:30. Freiman

leads a journey through the Beatles’ remarkable 1966 album that launched a period of studio experimentation coinciding with the end of their concert performances. With memorable songs such as “Eleanor Rigby,” “Yellow Submarine,” and “Tomorrow Never Knows,” the Beatles pushed popular music to a place it had never been.

A Trip Through Strawberry Fields Sunday, January 6, 1:30. Freiman explores the creation of the Beatles’ groundbreaking 1967 single “Strawberry Fields Forever”/“Penny Lane,” which marked a large step forward for the band and for all popular music. The presentation also includes an in-depth look at *Sgt. Pepper’s* “A Day in the Life.”

IN THE GALLERIES

Highlights Tours Tours depart from the atrium daily at 1:30. Museum docents volunteer to learn about the collection and exhibitions, then share their insights with visitors, often developing themed tours based on their special interests and expertise. Check ClevelandArt.org to confirm tour topic and docent name.

NEWLY ON VIEW

Explore the recently reopened galleries with curators Stephen Fliegel, Jon Seydl, and Louise Mackie. Meet in the atrium. Free, but registration is required; limit 20 participants for each talk. Register with Bethany Corriveau at bcorriveau@clevelandart.org.

Medieval Galleries with Stephen Fliegel Wednesday, January 16, 6:30

Renaissance Galleries with Jon Seydl Wednesday, January 23, 6:30

Islamic and Tapestry Galleries with Louise Mackie Wednesday, January 30, 6:30

The Artist and the Fatal Woman: Deconstructing Picasso's *La Vie*

Wednesday, February 15, 7:00. Art historian John Richardson observed that *La Vie* "has given rise to more mystification than any other early work by the artist." Galina Olmsted discusses the masterpiece's tumultuous production and complex final composition. Meet in the Gallery One focus gallery.

Ancient Bodies/Modern Sculptures

Wednesday, February 27, 7:00. Join research assistant Lucy Zimmerman as she explores the body casts of victims from Pompeii and how they have inspired modern and contemporary artists. Meet in the exhibition (ticket required).

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

TEXTILE ART ALLIANCE

Workshop: Felted Vessel Wednesday, February 13, 11:00–3:00. Create a felted wool vessel with Fran Steinbock, using the wet felting process. Wet felting occurs when wool fibers, warm, soapy water, and agitation meet. Learn to create interesting colors and textures as you blend and layer unspun wool fibers, creating a beautiful finished vessel to take home. This class requires physical activity. Dress comfortably and expect to get a little wet. \$100, TAA members \$75. Fee includes most materials. Supply list on sign-up. Registration: Kerrin Buss 216-752-9654, kerrin.art@gmail.com.

**IN THE NEW RENAISSANCE GALLERIES:**

The Holy Family with John the Baptist and St. Margaret c. 1495. Filippino Lippi (Italian, 1457–1504). Tempera and oil on wood; diam. 153 cm. The Delia E. Holden Fund and a fund donated as a memorial to Mrs. Holden by her children: Guerdon S. Holden, Delia Holden White, Roberta Holden Bole, Emery Holden Greenough, Gertrude Holden McGinley 1932.227

**HURRICANE RAINCHECK:
RESCHEDULED PHOTO TALK**

Pieter Hugo Saturday, January 19, 2:00. The award-winning South African photographer was unable to fly into the United States for his scheduled talk in early November because of Hurricane Sandy, but fortunately he was able to reschedule for January 19. Hugo has described himself as "a political-with-a-small-p photographer." His most recent book, *Permanent Error*, was shot in Ghana at an enormous dump for obsolete technology. Free, reservations required.

LECTURES

Select lectures will be ticketed starting in February, but members receive discounted tickets. Student pricing is also available; check ClevelandArt.org.

Public Women: Actresses, Dancers, and Prostitutes in 19th-Century Paris

Wednesday, January 9, 7:00. While Mary Cassatt and her contemporaries depicted women in the home, other artists turned their gaze to “public women”—the actresses, dancers, barmaids, and prostitutes who constituted the entertainment class of fin-de-siècle Paris. Mary Weaver Chapin, Portland Art Museum, examines the work of Degas, Manet, Toulouse-Lautrec, and others who explored the darker side of the feminine ideal. Free.

Sponsored by the Painting & Drawing Society

Collecting Prints for the Cleveland Museum of Art Wednesday, January 16, 5:30. The museum’s curator of prints Jane Glaubinger presents the CWRU Department of Art History and Art Distinguished Alumna Lecture. Held every two years, this lecture features a distinguished alumnus or alumna of the department.

William H. Johnson: Primitiveness, Modernism, and African American Culture January 20, 2:00. The idiosyncratic life trajectory of American artist William Henry Johnson (1901–1970) explains in part his shifting approaches to painting. Richard Powell, John Spencer Bassett Professor of Art and Art History at Duke University, tracks Johnson’s commitment to an emotionally charged mode of painting that, despite varying contexts and different chronological moments, reflects the universal and avant-garde dimensions of his biography. Free.

Two Projects Wednesday, January 23, 7:00. William Pope.L speaks about two co-existing and opposing impulses observed in his own work and in contemporary art over the past 20 years: the desire for wholeness, a center, origins, an anchor, and stability in an artwork; and, simultaneously, the drive for fragmentation, dispersal, centerlessness, floating and drifting, and instability. “Perhaps this condition has always been with us,” Pope.L muses. “Or perhaps its existence in art today is simply a case of coveting the cake and wanting to eat it



COURTESY PACE GALLERY

too. And perhaps there is nothing so dramatic occurring here as opposition and contradiction but instead merely necessary complements and contraries.” Free.

Myths and Mysticism: Picasso’s Blue Period and Beyond

Sunday, January 27, 2:00. William Robinson, curator of modern European art, offers new paths for understanding Picasso’s art by investigating its sources and transformative nature. The artist’s great masterpiece *La Vie* serves as the touchstone for exploring hidden meanings in the paintings of the Blue Period (1901–1904). Even more surprisingly, the mystical Symbolist themes that emerged during this early period strangely resurface in later drawings, prints, and a monumental mural. Free.

Emmet Gowin: A Life in Photography

Saturday, February 2, 2:00. Emmet Gowin, eminent photographer and professor emeritus at Princeton University, looks back and reviews his life’s work and involvement with photography. A survey of his images, which serve as an outline of that experience, is accompanied by firsthand stories reflecting on the influences, personalities, and ideas that have grounded Gowin’s life and work. \$15, CMA members \$10.

Fred Wilson Speaks Friday, February 8, 7:00. Fred Wilson’s glass box installation at CMA brings together four different works and makes for a meaningful engagement with the community by offering a representative overview of the artist’s influential and diverse practice. Join the artist and learn how his works deal with art history and how he tries to show us “that there’s another history that’s not being talked about,” in order to complement the “silent message of the museum.” \$15, CMA members \$10.

Fred Wilson speaks February 8.

Slaves, Sluts, and Saints: The Imaginary Women of Pompeii Sunday, February 24, 2:00. Victoria C. Gardner Coates of the Cleveland Museum of Art and the Foundation for Defense of Democracies examines three imaginary women in English, French, and German literature from 1834 to 1903: the self-sacrificing slave Nydia in Edward Bulwer-Lytton’s epic *The Last Days of Pompeii*, Arria Marcella, the lusty pagan temptress in Theophile Gautier’s novel of the same name, and the virtuous beauty Gradiwa from Wilhelm Jensen’s *Gradiwa: A Pompeian Fantasy*. \$12, CMA members \$9.

CAPORALI LECTURE SERIES

Talks complement *The Caporali Missal: A Masterpiece of Renaissance Illumination*, on view February 17–June 2. Free; co-sponsored by Cleveland State University.

The Caporali Missal: A Masterpiece of Renaissance Illumination Sunday, March 3, 2:00. Stephen Fliegel, curator of medieval art, examines a little-known manuscript missal produced for the Franciscan community of Montone in Italy’s Umbria region in 1469. The subject of a current exhibition, the missal is examined for its impressive decoration by the Caporali brothers as well as the context of its use as the priest’s service book at the altar.

Coming up:

The Book Arts in World Religions Wednesday, March 20, 5:30. Panel discussion at Cleveland State University.

Praying Mantises in Gray Vesture: The Followers of St. Francis between Ideal and Praxis in Late Medieval Italy Wednesday, April 17, 5:30. Lecture by Father Michael Cusato at Cleveland State University.

Music for the Mass of St. Francis in the Caporali Missal: A Lecture and Performance Sunday, April 21, 2:00. Dr. David Rothenberg of Case Western Reserve University and singers. Meet in exhibition.

The “Wild-Herb Taste” of Umbrian Painting in the Later 15th Century Wednesday, May 8, 7:00. Dr. Tom Henry, University of Kent.

JOIN IN

Project Tunic Friday, January 4, 7:00, Ames Family Atrium. Local designers bring Wari inspiration into fashion for the 21st century for Project Tunic, a runway show of clothing inspired by this ancient Andean culture. Join judges Valerie Mayen, designer for Yellowcake and former *Project Runway* contestant, Cleveland Fashion Week founder Donald C. Shingler, and fashion blogger Jessica of Midwest Muse as they choose the best Wari-inspired designs. Check out contestant profiles featured on the CMA blog, then come to the museum and vote for your favorite Wari-inspired look on January 4. Part of MIX at CMA, 5:00–9:00.

Do the Jitterbug! January 13, 2:00, Ames Family Atrium. Shake off the winter chill and celebrate *William H. Johnson: An American Modern* by getting your jitterbug on with Valerie Salstrom of Get Hep Swing. Learn steps to dances Johnson saw in New York clubs during the 1930s and '40s.

Art Cart On select afternoons the museum offers a hands-on experience in the galleries. Guided by the Art to Go team, patrons may handle genuine works of art in an informal, intergenerational, and self-directed format. Art Cart experiences may be organized for groups, for a fee. Contact Karen Levinsky at 216-707-2467.

January 13, 1:00–3:00. *Old Friends, New Experiences*. Join us as docents choose their favorite objects to share.

January 21, 1:00–3:00. *Africa*. Explore sculpture, textiles, and metalwork from the continent's major art-producing regions.

February 10, 1:00–3:00. *Medieval Menagerie*. Touch genuine pieces of European armor from the Middle Ages and Renaissance.

CWRU ART HISTORY AUDIT CLASSES FOR CMA MEMBERS

ARTH 332/432 Ancient Pompeii

Tuesday/Thursday 10:00–11:15, Jenifer Neils. A special course focusing on the art, archaeology, and cultural history of ancient Pompeii.

ARTH 361/461 17th-Century Art in Belgium and the Netherlands Tuesday/Thursday 1:15–2:30, Catherine Scallen.

Classes are in session January 14–April 29. CMA members only, \$200 through the ticket center: 216-421-7350.



Art & Fiction in Store All titles in the Art & Fiction Book Club series are for sale in the museum store.

Art & Fiction Book Club: *The Greater Journey: Americans in Paris* by David McCullough 3 Wednesdays, January 16–30, 1:30–2:45. *The Greater Journey* chronicles the inspiring tale of American artists, writers, architects, and others who settled in Paris between 1830 and 1900. The cast of notable Americans captivated by the City of Light reads like a Who's Who of American arts and letters: Mary Cassatt, John Singer Sargent, George P. A. Healy, James Fenimore Cooper, Samuel F. B. Morse, and Oliver Wendell Holmes. *The Greater Journey* is masterfully written and brings to life the audacious men and women who, the sculptor Augustus Saint-Gaudens said, longed "to soar into the blue." \$50, CMA members \$40.

Now that the museum store is fully operational, we are delighted to announce that each Art & Fiction Book Club selected title is available in the store. CMA members receive a 15% discount on all purchases.

Upcoming Art & Fiction Book Club titles:

March *Pompeii: A Novel* by Robert Harris

May *Clara and Mr. Tiffany* by Susan Vreeland

July *Stealing the Mystic Lamb* by Noah Charney

Ongoing Book Sale Every month a new selection of books is located on the shelves opposite the library's recent acquisition area. Books are changed at the beginning of each month, with deeper discounts each week.

Library Program Tickets Call 1-888-CMA-0033 or visit ClevelandArt.org for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

FAMILY PROGRAMS



NEW! SECOND SUNDAY

Old Friends, New Experiences Family Day January 13, 11:00–4:00. Start the year off right! Be inspired by the African American artist William H. Johnson to create your own art. Listen to jazz and learn a few steps of the jitterbug. Find your favorites among the museum's newly opened galleries. Bring your family to the museum to enjoy a wealth of family-friendly experiences on the second Sunday of every month. Activities include art-making, storytelling, scavenger hunts, and movement-based gallery talks. Fun for the whole family, and free to all!

Art Together: Think Outside the Box with Fred Wilson Sunday, January 27, 1:00–3:30. This workshop allows families to explore the museum's special exhibition by Fred Wilson and create an installation of their own. Wilson is a contemporary artist who takes familiar objects and, by their placement and grouping, invites us to find new meanings. We supply the building materials and a dose of inspiration and you decide on their arrangement. Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Visits to special exhibitions inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together. Each adult/child pair \$36, CMA members \$30; each additional person \$5.

Family Game Night Friday, February 22, 5:30–8:00. Shake off the winter blues and come play! Join us for fun and friendly competition as we play museum versions of classics like Twister and Bingo—plus Scavenger Hunts and Puzzling Mysteries to challenge any age level. Provenance Café offers family-friendly snacks for those who work up an appetite. Register through the ticket center, 216-421-7350. \$12 per family, CMA members \$10.

NEW! STROLLER TOURS

First and third Wednesday of each month, 10:30–11:30. Babies welcome! In fact, you need a baby in tow if you want to join this group. Join us for a casual and lively discussion led by a museum educator in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry.

Is Pink Really Just for Girls? Color in Art Wednesday, January 2

Who Owns the Past? Issues of Cultural Repatriation Wednesday, January 16

I Know It's Big, but Is It Art? Wednesday, February 6

Artists and Their Muses Wednesday, February 20

Adult/infant pair \$7, CMA members \$5. Meet in the north lobby.



MARTIN LUTHER KING JR. DAY

The Power of Words: Celebrating the Life of Dr. Martin Luther King Jr. Monday, January 21, 11:00–4:00. Visitors of all ages are invited to participate in a day filled with activities honoring the life and legacy of Dr. Martin Luther King Jr. Enjoy hands-on family art projects, live musical performances, movement activities, a screening of the award-winning documentary *Louder Than a Bomb*, an open mic poetry slam for students in grades 5–12, short talks and an award-winning storyteller in the galleries, the museum's Art Cart, and an interactive word wall in our new atrium that lets you experience the power of words. Don't miss this opportunity to honor Dr. King in the museum's new community spaces. Free to all!

COMMUNITY ARTS

Parade the Circle Leadership Workshops The 24th annual Parade the Circle is Saturday, June 8. Free training workshops in parade skills for leaders of school or community groups preparing parade entries help you plan your parade ensemble. Workshops begin in March at the parade studio. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org. Public workshops at the museum begin May 3.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.



WINTER STUDIO CLASSES FOR CHILDREN AND TEENS

PRECHOOLERS

My Very First Art Class

January Sessions

4 Fridays, January 4–25, 10:00–10:45
(ages 1½–2½)

4 Fridays, January 4–25, 11:15–12:00
(ages 2½–4½)

February Sessions

4 Fridays, February 1–22, 10:00–10:45
(ages 1½–2½)

4 Fridays, February 1–22, 11:15–12:00
(ages 2½–4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. January topics: *Big/Little*, *Winter*, *Animals*, and *Build It*. February: *Cities*, *Hearts*, *Then What Happened?*, and *Dance*. One adult/child pair \$65, CMA Family members \$55. Limit 9 adult/child pairs.

CHILDREN AND TEENS

6 Saturdays, January 19–February 23, mornings 10:00–11:30, or afternoons 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week for inspiration, then experiments with different techniques.

Art for Parent and Child (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Discover geometric and organic shapes in our galleries. Back in the classroom, we make shapes from paper, fabric, paint, and who knows what else?

Buzz, Flutter, Slither, and Claw (ages 5–6) Find animals, birds, and bugs in our galleries and then create these creatures out of all kinds of art materials.

Art Experiments (ages 6–8) Artists learn by experimenting with lots of different materials. We look at examples in our galleries and then practice with metal foil, various kinds of paint, papier maché, and other media.

Time Travelers (ages 8–10) Travel the world through our galleries and visit Egypt and Greece, the Middle Ages, and the Americas. What was different? What's the same? After our travels we make our own art from fabric, paint, clay, and other materials.

Modern Visions (ages 10–12) We'll focus on the modern aspects of art—from the Jazz Age to today. Our lives and culture have changed, and art has changed with them. We paint, weave, draw, construct, and cast.

Teen Drawing Workshop (ages 13–17) Afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

Claymation: Bring Art to Life! (ages 11 and up) Mornings ONLY. Create characters from armatures and polymer clay to populate and bring CMA images to life. Write your own story with these images as the stage, and then utilize still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10. Special price: \$150, CMA members \$125.

FEES AND REGISTRATION

Most classes \$72, CMA Family members \$60. Parent and Child \$85/\$72. Claymation \$150/\$125. Registration for all studios is on a first-come, first-served basis. \$10 late fee per order beginning one week before class starts.

SAVE THE DATES!

Spring Session 6 Saturdays, March 16–April 27 (no class March 30), morning or afternoon.

Summer Sessions 4 Saturdays July 6–27, morning or afternoon; 8 weekdays, Tuesdays and Thursdays, July 2–30, morning or afternoon.



WINTER ADULT STUDIOS

Kids Registration
216-421-7350 or
in person. More
information:
familyyouthinfo@
clevelandart.org or
216-707-2182.

Adult Registration
216-421-7350 or
in person. More
information:
adultstudios@
clevelandart.org or
216-707-2487. Sup-
ply lists available at
the ticket center.

Cancellation
Policy Classes
with insufficient
registration will be
combined or can-
celed three days
before class be-
gins, with enrollees
notified and fully
refunded. Refunds
are issued anytime
before the begin-
ning of the session.
After the first class,
consideration will
be given to refunds
on an individual
basis.

*Learn from artists in informal studios
with individual attention.*

Traditional Portrait Painting in Oil
8 Sundays, January 6–February 24,
1:00–3:30. Discover the joy of portrait
painting in oil in the tradition passed
down from the masters. Follow a
step-by-step process and learn about
materials, blocking in, color mixing,
and brushwork. Copy from a painting
of your choice for four weeks and then
work from a model for the last ses-
sions. Classes begin with a demonstra-
tion, then students receive individual
instruction as they work. Beginners to
advanced. Instructor: Jeremy Tugeau.
\$200, CMA members \$164 (price in-
cludes model fee).

**Painting for Beginners, Oil and
Acrylic** 8 Tuesdays, January 8–Feb-
ruary 26, 10:00–12:30. Balance and
contrast color, tonal relationships,
pattern, texture, and form while build-
ing confidence with brushwork. Use
of warm and cool colors, wet-into-wet
blending, glazing, color mixing, and
palette organization will be the knowl-
edge base for the beginner. Instructor:
Susan Gray Bé. \$180, CMA members
\$144. Bring your own supplies or buy
from instructor for \$80.

Drawing in the Galleries 8 Wednes-
days, January 9–February 27, 10:00–
12:30 or 6:00–8:30. Sculpture and
paintings throughout the museum in-
spire drawing in charcoal and pencils,
including colored conté pencil. All skill
levels welcome. High school students
needing observation work for col-
lege admission are always welcome.
Instructor: Susan Gray Bé. \$190, CMA
members \$154. All supplies provided.

Printmaking 8 Wednesdays, Janu-
ary 9–February 27, 12:30–3:00. This
hands-on class for beginning and
intermediate students explores mas-
terful craft techniques with a classic
printing press. Students explore the
museum as inspiration for linoleum,
drypoint, monoprint, and silkscreen
techniques. Instructor: Cliff Novak.
\$180, CMA members \$144.



Composition in Oil 8 Fridays, January
11–March 1, 10:00–12:30 or 6:00–8:30.
Refine compositions with contrast-
ing color, pattern, texture, tone, and
line. Charcoal drawing on the first day
leads to underpainting, wet-into-wet
blending, and glazing. Geared to all
levels. Beginners and high school
students needing observation work
are always welcome. Instructor: Susan
Gray Bé. \$200, CMA members \$164
(price includes model fee). Bring your
own supplies or buy for \$80.

Introduction to Drawing 8 Fridays,
January 11–March 1, 6:00–8:30. Here's
a great place to start while building
your confidence. Beginners learn sim-
ple yet effective drawing techniques
using basic graphite and conté crayon
on paper. Instructor: Darius Steward.
\$190, CMA members \$154. Basic sup-
plies provided.

Wednesday-Morning Watercolor 8
Wednesdays, January 23–March 13,
10:00–12:30. All levels welcome. Paper
provided. Materials list discussed at
first class for new students. Instructor:
Jesse Rhinehart. \$190, CMA members
\$154.

Watercolor in the Evening 8 Wednes-
days, January 23–March 13, 6:00–8:30.
All levels welcome. Paper provided.
Materials list discussed at first class for
new students. Instructor: Jesse Rhine-
hart. \$190, CMA members \$154.

Beginning Watercolor 8 Thursdays,
January 24–March 14, 10:00–12:30.
Geared to the beginner, but all levels
welcome. Learn color mixing, paint ap-
plication, and subject matter selection.
Paper provided. Complete materials
list given at first session. Instructor:
Jesse Rhinehart. \$190, CMA members
\$154.

**Gestural Drawing in the Atrium and
Galleries** 4 Sundays, February 3–24,
12:30–3:00. Experience the brilliant
light of the new atrium while drawing
from a live model. Other afternoons
will be spent in the galleries. Practice,
expression, and technique equally en-
couraged. Quick poses in charcoal and
conté followed by longer drawings in
various dry media: charcoal, graphite
pencil, and colored conté pencils.
Instructor: Susan Gray Bé. \$95, CMA
members \$85. Includes model fee for
one session. All supplies provided.



FOR TEACHERS

Art to Go See and touch amazing works of art up to 4,000 years old as we come to you with objects from the education collection. Presentations are 40–60 minutes long and scheduled Monday through Thursday, 9:30–2:30. Evening presentations available on Wednesdays, for preschoolers on Fridays. New reduced fees—Art to Go is now more affordable than ever! Topics, fees, and information at ClevelandArt.org. Contact Karen Levinsky for more information at 216-707-2467.

Early Childhood Educator Workshop: Elements of Art Saturday, January 19, 10:00–1:00. Learn techniques of introducing elements of art to your students through math, science, and art activities. Most appropriate for educators of pre-K through first-grade students, but teachers of other age levels are welcome. Register by January 12 through the ticket center. Workshop fee includes parking. \$25, TRC Advantage cardholders \$20. For more information, contact Liz Wilcox-Clay at lclay@clevelandart.org or 216-707-2181.

Do the following workshops either separately or combined. The three-part series can be taken for graduate credit through Ashland University for an additional fee. For more information, contact Dale Hilton, dhilton@clevelandart.org or 216-707-2491, or Hajnal Eppley, heppley@clevelandart.org or 216-707-6811.

Recording Disaster: Visual Art, Writing, and Personal Reflection Workshop Saturday, January 26, 10:00–1:00. Using works of art from the exhibitions *The Last Days of Pompeii* and *American Vesuvius*, explore how artists have recorded and responded to natural disasters. English language arts and visual arts concepts are targeted, but the broad topics explored in the workshop apply to a wide range of grades and disciplines. Register by January 19. Workshop fee includes parking. \$25, TRC Advantage cardholders \$20.

Recording Disaster: Two-day Cartooning Workshop Saturdays, March 16 and 23, 10:00–1:00. Inspired by *The Last Days of Pompeii*, this two-session workshop tours the exhibition and

On the third Thursday of each month, special studio classes are offered for Homeschool families and organizations from 10:30 to 12:00. Programs include gallery visits and hands-on studio classes. Students are grouped by age according to enrollment. Register through the ticket center, 216-421-7350. \$6 per student with one accompanying adult free; \$6 each additional person. This program is intended for children over age 5.

Color and How Paint Is Made

Thursday, January 17, 10:30–12:00

Pattern and Animal Inspiration

Thursday, February 21, 10:30–12:00

Form and Mythical Monsters

Thursday, March 21, 10:30–12:00

Line and Portraiture Thursday, April 18, 10:30–12:00

presents the basics of using a graphic narrative with the end goal of creating a class comic book anthology. These activities can be replicated at school for a variety of ages. Register by March 9. Workshop limited to 20 participants. Cost includes supplies and parking. \$60, TRC Advantage cardholders \$55.

Teacher Resource Center The Connie Towson Ford Teacher Resource Center is now open for business! Visit the TRC to access lesson plans, books, and other resources to support your curriculum. Thematic teaching kits are also available for TRC Advantage members to check out. Curriculum evaluations are available by contacting Dale Hilton, dhilton@clevelandart.org or 216-707-2491, or Hajnal Eppley, heppley@clevelandart.org or 216-707-6811.

Teacher Resource Center Advantage Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

TRANSFORMATION

HERE NOW AND COMING SOON

The New Store, Café, and Atrium Are Open The Provenance restaurant and café and the new museum store opened in the new west wing in the fall.

Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to about 1900 The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, medieval European, Renaissance, and Islamic art.

Coming Up The next new spaces to open are Gallery One on January 21 (MLK Day) off the atrium and, in June, the rooms housing art of the Americas in the eastern half of the new north galleries.



MIX FIRST FRIDAYS

Join us from 5:00 to 9:00 on the first Friday evening of each month for an ever-changing mix of art, music, and mingling. Sip a cocktail, check out the galleries with friends, take part in a collaborative art project, and enjoy the view.

Stop in after work or make MIX the first stop of your night out. Come as you are or interpret the theme through fashion.

For full details on the upcoming event, visit ClevelandArt.org/MIX.

MIX: Runway Friday, January 4

MIX: Interface Friday, February 1

Reservations recommended. Members FREE. Advance tickets \$8; \$10 day of event. Call 216-421-7350 or visit ClevelandArt.org/MIX.

GIVING RETIREMENT ASSETS
TO THE MUSEUM MAKES GOOD SENSE**Read It Online!**

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

If you are like most people, you probably will not use all of your retirement assets during your lifetime. By completing a simple "change of beneficiary" form, you can designate the Cleveland Museum of Art as the beneficiary of your tax-deferred IRA, Keogh, 401(k), 403(b), or other retirement plan. By naming the museum as the beneficiary, you are giving the museum only whatever is left at the time of your death—the money you don't need during your lifetime.

Remember that proceeds from these plans usually are subject to income tax when distributed to individuals but not when distributed to the tax-exempt museum. This is a great way to maximize a charitable gift: the museum receives a greater portion of the retirement plan than an individual beneficiary would have received after the tax hit. If it is your intent to leave assets to your loved ones and to the museum, then it may make good tax sense to leave your IRA to the museum and other assets to your heirs.

Designating the museum as a beneficiary or a contingent beneficiary of all or a specified percentage of your

retirement plan assets or a specific dollar amount can save your estate both income and federal estate taxes. You will also have the satisfaction of knowing that your gift will help the museum achieve its goals of artistic excellence, scholarship, and community outreach and remain free for future generations. For more information, please contact Diane Strachan, CFRE, director of development, at 216-707-2585 or dstrachan@clevelandart.org.

RENT A SPACE



Let us help you create memories with an event at the Cleveland Museum of Art. Find out more about reserving the museum's meeting and event spaces and our local and authentic menus from executive chef Douglas Katz by contacting the museum's new director of catering, Sherri Schultz, at 216-707-6834 or events@clevelandart.org.

IN THE STORE



Treasures from the Cleveland Museum of Art covers every aspect of the Cleveland Museum of Art's renowned collection with selections hand-picked by the museum's curators. The illustrations are large and beautiful. 10½ x 12 inches, hardcover, 352 pages, more than 200 color illustrations, \$60 regular price; 20% off for members as our featured product during January and February.

JANUARY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
 <p>Free Radicals Pushing the film</p>		1 Museum closed Happy New Year!	2 Stroller Tour 10:30–11:30 <i>Is Pink Just for Girls? Color in Art</i> RS Highlights Tour 1:30 Gallery Concert 6:00 <i>CIM young artists</i> Film 7:00 <i>Head Games</i> \$	3 Highlights Tour 1:30	4 My Very First Art Class Begins 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½) RS Highlights Tour 1:30 Multimedia Program 6:30 Scott Freiman presents <i>Deconstructing the Beatles</i> \$ MIX at CMA 5:00–9:00 <i>Runway; Project Tunic</i> at 7:00 \$	5 Highlights Tour 1:30 Multimedia Program 1:30 Scott Freiman presents <i>Tomorrow Never Knows: Deconstructing the Beatles' Revolver</i> \$
6 Adult Studio Begins 1:00–3:30 <i>Traditional Portrait Painting</i> RS Highlights Tour 1:30 Multimedia Program 1:30 Scott Freiman presents <i>A Trip through Strawberry Fields</i> \$	7 Museum closed	8 Adult Studio Begins 10:00–12:30 <i>Painting for Beginners, Oil & Acrylic</i> RS Art in the Afternoon 1:15 R Highlights Tour 1:30	9 Adult Studios Begin 10:00–12:30 or 6:00–8:30 <i>Drawing in the Galleries</i> RS 12:30–3:00 <i>Printmaking</i> RS Highlights Tour 1:30 Lecture 7:00 Mary Weaver Chapin Film 7:00 <i>Free Radicals: A History of Experimental Film</i> \$	10 Highlights Tour 1:30	11 Adult Studios Begin 10:00–12:30 or 6:00–8:30 <i>Composition in Oil</i> RS 6:00–8:30 <i>Introduction to Drawing</i> RS Highlights Tour 1:30 Film 7:00 <i>Tales of the Night</i> \$	12 Highlights Tour 1:30
13 Second Sunday 11:00–4:00 Art Cart 1:00–3:00 <i>Old Friends, New Experiences</i> Highlights Tour 1:30 Film 1:30 <i>Tales of the Night</i> \$ Do the Jitterbug! 2:00 Valerie Salstrom Performance 2:30 James Feddeck, solo organ	14 Museum closed	15 Highlights Tour 1:30	16 Stroller Tour 10:30–11:30 <i>Who Owns the Past?</i> RS Highlights Tour 1:30 Book Club Begins 1:30 <i>The Greater Journey</i> RS Lecture 5:30 Jane Glaubinger Newly on View 6:30 <i>Medieval Galleries with Stephen Fliegel</i> R Film 7:00 <i>Return of the Violin</i> \$	17 Homeschool Studio 10:30–12:00 <i>Color and How Paint Is Made</i> RS Highlights Tour 1:30	18 Highlights Tour 1:30 Film 5:30 & 7:15 <i>The Zen of Bennett</i> \$ Performance 7:30 <i>Kronos Quartet</i> \$	19 Museum Art Classes for Children and Teens Begin 10:00–11:30 or 1:00–2:30 RS Early Childhood Educator Workshop 10:00–1:00 <i>Elements of Art</i> RS Highlights Tour 1:30 Rescheduled Lecture 2:00 Pieter Hugo R Pieter Hugo South African photographer
						
20 Highlights Tour 1:30 Film 1:30 <i>Orchestra of Exiles</i> \$ Lecture 2:00 William H. Johnson. Richard Powell	21 MLK Day Museum open Gallery One opens The Power of Words 11:00–4:00 Art Cart 1:00–3:00 <i>Africa</i> Film 1:00 <i>Louder Than a Bomb</i> Highlights Tour 1:30	22 Highlights Tour 1:30	23 Adult Studios Begin 10:00–12:30 <i>Wednesday-Morning Watercolor</i> 6:00–8:30 <i>Watercolor in the Evening</i> RS Highlights Tour 1:30 Newly on View 6:30 <i>Renaissance Galleries with Jon Seydl</i> R Lecture 7:00 <i>Two Projects</i> . William Pope.L Film 7:00 <i>Somewhere Between</i> \$	24 Adult Studio Begins 10:00–12:30 <i>Beginning Watercolor</i> RS Highlights Tour 1:30	25 Highlights Tour 1:30 Film 7:00 <i>Somewhere Between</i> \$ Performance 7:30, Breen Center <i>King Lear: Contemporary Legend Theatre of Taiwan</i> \$	26 Educator Workshop 10:00–1:00 <i>Recording Disaster</i> RS Highlights Tour 1:30
27 Art Together 1:00–3:30 <i>Think Outside the Box with Fred Wilson</i> RS Highlights Tour 1:30 Film 1:30 <i>Twelfth Night</i> \$ Lecture 2:00 <i>Myths and Mysticism: Picasso's Blue Period and Beyond</i> . William Robinson	28 Museum closed	29 Highlights Tour 1:30	30 Highlights Tour 1:30 Newly on View 6:30 <i>Islamic and Tapestry Galleries with Louise Mackie</i> R Film 7:00 <i>Hellbound?</i> \$ Prix Fixe Dinner 7:00 <i>Chanticleer Dinner</i> \$R Performance 9:00 <i>Chanticleer</i> \$	31 Highlights Tour 1:30		

FEBRUARY

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5

\$ Admission fee

R Reservation required

T Ticket required

M Members only

3

Adult Studio Begins 12:30-3:00 *Gestural Drawing in the Atrium and Galleries* **RS**

Highlights Tour 1:30

Film 1:30 *Step Up to the Plate* \$

4

Museum closed

5

Highlights Tour 1:30

6

Stroller Tour 10:30-11:30 *I Know It's Big, But Is It Art?* **RS**

Highlights Tour 1:30

Gallery Concert 6:00 *CIM young artists*

Film 7:00 *Now, Forager* \$

7

Highlights Tour 1:30

8

Highlights Tour 1:30

Lecture 7:00 *Fred Wilson Speaks*. Fred Wilson **RS**

Film 7:00 *All Together* \$

Performance 7:30 *Juan Siddi Flamenco* \$

9

Highlights Tour 1:30

10

Second Sunday 11:00-4:00

Art Cart 1:00-3:00 *Medieval Menagerie*

Highlights Tour 1:30

Film 1:30 *All Together* \$

11

Museum closed

12

Art in the Afternoon 1:15 **R**

Highlights Tour 1:30

13

TAA Workshop 11:00-3:00 *Felted Vessel* **RS**

Highlights Tour 1:30

Film 6:30 *Neighboring Sounds* \$

14

CWRU Art History Classes Begin **RS**

Highlights Tour 1:30

15

Highlights Tour 1:30

Gallery Talk 7:00 *La Vie*. Galina Olmsted

Film 7:00 *Wagner & Me* \$

16

Highlights Tour 1:30

Performance 7:30 *The Idan Raichel Project* \$

17

General Registration Begins *Museum Art Classes* **RS**

Highlights Tour 1:30

Film 1:30 *Wagner & Me* \$

18

Museum closed

19

Highlights Tour 1:30

20

Stroller Tour 10:30-11:30 *Artists and Their Muses* **RS**

Highlights Tour 1:30

Film 7:00 *Madrid, 1987* \$

21

Homeschool Studio 10:30-12:00 *Pattern and Animal Inspiration* **RS**

Highlights Tour 1:30

22

Highlights Tour 1:30

Family Game Night 5:30-8:00 **RS**

Film 6:30 *56 Up* \$

Performance 7:30 *Victoire* \$

23

Highlights Tour 1:30

Idan Raichel



Victoire



24

Highlights Tour 1:30

Film 1:30 *56 Up* \$

Lecture 2:00 *Slaves, Sluts, & Saints*. Victoria C. Gardner Coates **RS**

25

Museum closed

26

Highlights Tour 1:30

27

Highlights Tour 1:30

Gallery Talk 7:00 *Ancient Bodies/Modern Sculptures*. Lucy Zimmerman **T**

Film 7:00 *Las Acacias* \$

28

Highlights Tour 1:30



56 Up Apted's every-seven-year series

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar



THE CLEVELAND
MUSEUM OF ART

11150 East Boulevard
University Circle
Cleveland, Ohio
44106-1797

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Cleveland, Ohio

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Administrative

Telephones

216-421-7340
1-877-262-4748

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
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blog.clevelandart.org

Membership

216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00
Wednesday evenings
until 7:30 (January
16–May 4)

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00

